

Canadian

FILM

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Warner's Woodstock premieres in Toronto

Approximately 1800 kids viewed the world premiere of Warner Brothers' new film, Woodstock, at Toronto's Uptown I theatre last week. Although the event began embarrassingly with CHUM-AM disc jockey Bob Laine asking the audience in the front of the theatre to give out the peace sign for a photographer, the general reaction after the screening was extremely favorable.

Throughout the film, the theatre audience clapped and stomped along with the music, and everyone seemed to have no trouble getting into the spirit of the festival film.

It was intended that critics from several American cities would be present at the premiere, but because of an air-controllers' strike, very few made it to Toronto. Those who did arrive were from the Detroit News, The Daily Orange in Syracuse, WABX-FM in Detroit, WTTO-AM in Toledo, WXY-AM in Cleveland, and from several colleges in Michigan and Ohio. Executives from the Toronto-Montreal offices of Warner Brothers' offices were also present.

MGM announces increased film production activity

Rapidly accelerating production activity at MGM was announced recently by Herbert F. Solow, vice-president in charge of production, as he disclosed that a minimum of 10 feature pictures will be filming between now and August. Additionally, there are 22 films in various stages of development, pre-production planning, and post-production, assuring the joint session of sales and advertising executives of the company of "a steady flow of entertainment geared to various segments of the film audience."

Scheduled to roll this month in New York is Dark Shadows with Dan Curtis producing and directing the Joan Bennett-Jonathan Frid starrer. Sam Hall and Gordon Russell have written the original screenplay with the same setting as the popular television series.

Abbie Hoffman's book, Revolution for the Hell of It, being produced by Hillard Elkins and directed by Jacques Levy, is planned to start in April.

Three films are scheduled for

May: Director Robert Altman will start shooting Brewster McLeod's (Sexy) Flying Machine in Houston, Texas; Cornel Wilde, producing and directing, will start filming No Blade of Grass in England; Roger Vadim is also preparing a film, Peril, which he plans to have ready to roll in May.

Bruce Geller, producing his first theatrical feature after his many successes on television series, plans to start filming Corky in Texas in July with Leonard Horn directing.

Speed Is of the Essence, an Irwin Winkler-Robert Chartoff Production, has also been given the go-ahead for a July start. Stuart Hagman will direct. Also by the end of July or early August, Denne Bart Petitclerc will be ready to produce his screenplay of The Michigan Assassin.

In disclosing the plans, Solow stated, "We are in a new era of picture making. We are building MGM to its full production capacity, and we intend to be in the front position from here on."

Par. holds 3-city free midnight preview

Paramount Pictures recently hosted a free midnight preview of The Lawyer at theatres in Toronto, Winnipeg and Vancouver.

It has been reported that enthusiasm and response of students in all areas was beyond expectations. In Toronto alone, the Hollywood manager was caught unprepared, and in order to accommodate the large demanding crowd, which turned out in spite of the weather conditions and lateness of the show, was forced to open the second auditorium.

Reports from Winnipeg and Vancouver indicate that several hundred students were being turned away due to limited capacity of the houses.

To spread the word of these performances, Paramount Pictures placed advertisements in the respective student newspapers, and advised all Radio stations in these areas about it. However, no direct mail or any other approach was made.

All who attended received an Unjudicial Subpoena which in fact gave detailed information on the cast.

Maxis ... Minis ... and Multis (Part II)

The last decade in the United States (and to some degree, Canada) has witnessed a phenomenal rise in the business of franchising. Every conceivable service or article of merchandise seems to be a likely prospect for such operation. Thus, we find chains of car rental units, hamburger stands, fried chicken, motels and numberless other items spreading throughout the country — mostly based on franchises. It has now reached the point, in the United States, where the Senate Small Business Committee is taking steps to investigate the entire practice and may recommend rules which could become law in the future. It is now estimated that there are 1100 franchisers and some 400,000 franchisees — with new ones com-



OUR BUSINESS by N.A. Taylor

ing on the scene at the rate of 40,000 per year. The total gross of such enterprises has been set at some \$90-billion, annually.

Various methods are used in issuing franchises, depending on the type of business — but all of them guarantee a continuing fee or profit, of some kind, to the franchiser. It is now proposed to apply somewhat the same ideas to motion picture theatres — specifically, minis. With the new gimmick of automation and supposedly low operating overhead, it is suggested that large weekly profits will result for the franchisee. Really?

It may be difficult for people in other kinds of businesses to understand that ours does not conform

to the norm — or to any pattern. We do not sell fried chicken, or rent motel rooms or automobiles. We try to sell an intangible called "entertainment" and what we sell is a different "product" every month, week or oftener. Our weekly intake of dollars varies greatly and more dollars may not necessarily equate to greater profits. In point of fact, the supplier of "hit attractions" usually makes it his business to see that theatre profits are limited. And if we turn from him to someone who has just "film" to lease to us, we may find that we do not gross enough to pay even the rent.

We remember, many years ago, when an ambitious young entrepreneur was attempting to sell

stock in a company which was going to build a theatre. His pro forma for potential gross and profit was very simple. He multiplied the number of seats by the proposed admission prices by the number of performances per week. The gross was fabulous and the profits unbelievable. We suspect that somewhat the same type of arithmetic is now being used in selling franchises for mini movies — although not in quite so naive a manner.

Unfortunately, it is a fact of life that the biggest nights for motion picture theatre attendances are Friday and Saturday — with Sunday (where open) usually coming off a poor third. Many theatres could save money by not opening week days and in small towns many theatres operate in this way. What then is the future and what is practical?

(To Be Continued)

movie reviews

By GARY TOPP

Woodstock (Warner Bros.)

A team of young cameramen, working under the supervision of director Michael Wadleigh (he has worked on a feature-length documentary, *No Vietnamese Ever Called Me Nigger* which is distributed by Film Canada, and two films by independent film-maker Jim McBride) launched themselves into the thick of the Woodstock Music and Art Fair festivities in order to capture on film the entire, incredible experience. The crew shot almost 70 hours of film — 315,000 feet — from the earliest preparations of the event until the final cleaning of the grounds. Everything was edited, with the use of some well executed split-screen technique, into a three-hour motion picture. The movie is not merely a documentary musical; it tries to explain, from all viewpoints, the spirit of the Woodstock Festival. The following are my impressions of what took place:

1. Last summer's Aquarian Exposition at the Woodstock Music and Art Fair brought more than half a million people together — if they had stayed there, they would have represented the 10th largest city in the U.S. and the second largest city in New York State. In the beginning, music seemed to be a good enough reason for the gathering, but after the drought, the famine and the downpour, one got the feeling that something larger was at stake.
2. The pilgrimage to the festival was an ordeal or an ecstatic adventure, depending on your frame of mind. Some complained about the impossible traffic jams, the lack of planning for sanitation, food and water, and the general mismanagement of the affair; but most of those in attendance tended to accept the insufferable conditions as part of the challenge of the outing. What seemed most amazing was the physical stamina, tolerance and good nature of the basically urban group of people caught up in the wretched outdoor conditions.
3. Throughout the weekend, announcements relayed the message that the area has been declared a disaster centre. The majority of the talk

about emergencies turned out to be a result of overexcitement, an effort to keep more people from entering the fairgrounds, or a plea for the people already there to keep themselves together. Nevertheless, the problems incurred were merely the problems of a big city — three people died, three babies were born, more than 400 people were treated for bad acid trips and thousands were treated for minor injuries. Due to the tremendous crowd, communications became so difficult, that the loud-speaker on stage was reserved for emergencies.

4. Public nudity was regarded as quite normal, and by the second day, couples were swimming together in the lake, without anyone stopping to stare. Nudity seemed the only answer to the constant drenching.

5. Music has always had the power to ease tension, to loosen the grip of obscure emotions. The Woodstock Festival brought together a representative from every significant trend appearing in the new music — Richie Havens, Joan Baez, Joe Cocker and his Grease Band, The Who, Ten Years After, Crosby, Stills & Nash, Country Joe and The Fish, Sha-Na-Na, Arlo Guthrie, Sly and The Family Stone, Santana, Jimi Hendrix and John Sebastian.

Woodstock was primarily a music festival, and the kids knew and appreciated the fact. Its enthusiasm expressed itself involuntarily in bursts of song, in dance and in rhythmic movements of the body. It was this inspiring effect of the sounds that united the 400,000 hearts. There was a joy unlocked by the music and dancing and smiling faces. The music was alive and the thousands of people were feeling good about it.

6. Max Yasgur, the dairy farmer on whose land the event occurred, understood fully what was taking place, and when he got up to address the young crowd, you knew that something historic was in the making . . . "I think you people have proven something to the world. This is the largest group assembled in one place. You've had so many inconveniences, but you've proven that half a million kids can come together and have three days of fun and music and have nothing but fun and music. And God bless you for it."

7. The Woodstock film is an invaluable artifact of our era, showing a remarkably accurate segment of a vibrant but ill-defined area of contemporary culture. Anyone who remotely cares about the quality of today's culture, should not miss Woodstock.

* * *

Futz (Astral Films)

Since it was founded in 1961, the La Mama Repertory Theatre has been the vanguard of what might be described as the 'off-off-Broadway' theatre. The original stage production of Rochelle Owens' play, *Futz*, was originated by La Mama in 1968 and was so successful, that it was made into a film — a film of jubilant energy.

In *Futz*, Owens creates a tight little rural microcosm centered on Cyrus Futz, a man who loves animals more than people, and especially his sweetheart, Amanda, the pig. He has a dream of warmth and comfort and purity, a dream that all living creatures might come wrapped in skin, meat, gristle, noises, smells and suggestions of mortality. It may be a sexual dream, but as the narrator remarks, it's pure sickness, but in its pureness, it's truth. In the end, the farmer is punished by his shocked and devout neighbours, who take time out from their incestuous sensuality to murder the great sinner.

The play has a sense of exploded values, of a world gone mad. It is hard to shrug off the feeling that Owens' play represents a widely ranging feeling about our present life, focused on young people but by no means limited to them, that almost all of the accepted modes of contemporary culture are decayed, a condemned playground. "*Futz* is about personal freedom and the responsibility of freedom", says director Tom O'Horgan.

Everything that takes place in *Futz* is a fantastic tragic-comic brew, written in a swift, well-controlled, unpredictable speech. It is a poem (in the fashion of Marat/Sade) composed of incredible rhythms of words and grunts, in honour of all the simple, funny and true feelings of people lost in their own minds.

O'Horgan's (Hair) extremely physical direction splits the words into gestures and wonderfully co-ordinates the gestures into group movement, a free communication between bodies and sound. He stimulates the actors to such a high degree that they react to themselves as well as to the play — some of the most profound theatre I have experienced, beautifully put down on film.

Although *Futz* has definite limited appeal, it is very specifically the new pulse of the age — in the tradition of Richard Lester and Jean-Luc Godard, it is the pulse of a new generation that, in its films and theatre, rejects the old ways of walking, talking, thinking and loving. As Cyrus Futz pleads, "they minded my own life. You don't have to know me, just let me be."



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M.A.S.H. (20th-Century Fox)

M.A.S.H. stands for Mobile Army Surgical Hospital.

Newspapers recently reported that the US Army and Air Force have banned the movie M.A.S.H. from theatres on military bases, claiming that it would undermine the confidence of soldiers receiving medical treatment.

It might, on the other hand, make them laugh right through their term of service. M.A.S.H. is a hilarious motion picture, one of the funniest of many, many years — but at the same time an extremely moving film.

The time is any wartime — specifically, Korea. The M.A.S.H. unit has been assigned to a group of irreverent civilian doctors, who having been caught up in the draft, have made it their function to operate, in every sense of the word. They are determined to retain their senses by recreating the freewheeling atmosphere of their medical school days, and at the same time, do their jobs as professionally as possible.

The young doctors, Hawkeye Pierce (played by ex-Torontonian Donald Sutherland) and Trapper John (Academy Award nominee, Elliott Gould) understand that without a few extra-curricular activities, they will never be able to preserve their sanity. High wagers are forever being placed, for the purpose of discovering the genuine bloneness of nurse Hot Lips Houlihan; the doctors' houseboy is encouraged to beat his Korean draft by accelerating his heartbeat with injections of Speed; the bed of a veteran, incompetent major and his mate, Hot Lips, is bugged so that the sounds of their love-making can be broadcast throughout the camp; corrupt golf and football games are played, with the sole purpose of building up morale while the war is going on. As one of the prankster doctors remarks, "how many times do you get to go to Japan with your golf-clubs?"

The whole thing might sound just another one of those mild little military-life farces that have become so prevalent since the end of World War Two. But director Robert Altman (That Cold Day In The Park) and screenwriter Ring Lardner Jr. have hit upon something much more ferocious. Adapted from a best-selling novel by Richard Hooker (which strangely enough turns out to be a pseudonym for a leading surgeon) M.A.S.H. develops into a brilliant mixture of the very conventional comedy genre and the unconventional improvised documentary treatment.

The endless stream of jokes flows at the same quick pace as does the endless stream of blood in the surgery. The constant humour is in such perfect taste with the ugliness and monotony of wartime, that it challenges both the audience standards and the standards of the popular, commercial cinema. The intelligent performances of the cast are perfectly subordinated with the over-all theme of absurdity as they were in Dr. Strangelove. M.A.S.H. not only mixes blood with slapstick comedy, it mixes the psychological horrors of the daily human experience with those of wartime.

★ ★ ★

Anne Of The Thousand Days (Universal)

Anne Of The Thousand Days took producer Hal Wallis seven years to assemble and requires an appropriate 2½ hours to view. It is a film version of Maxwell Anderson's play concerning the relationship between Henry VIII and Anne Boleyn. Charles Jarrott, a newcomer director from British television, directs Genevieve Bujold as Anne, Richard Burton as Henry, Anthony Quayle as Cardinal Wolsey, John Colicos as Thomas Cromwell and Irene Papas as Queen Katherine in this historical melodrama which aspires to be as good as Wallis' previous English-history project, Becket, or the recent Robert Shaw - Paul Scofield film adaptation of A Man For All Seasons, but compares weakly to both (indeed, two very difficult films to follow).

The story is a study of power, a study of two public personalities who become ruthless schemers for their own benefits. Anne and Henry are very simply, two uncompromising forces whose reversal of position changes the balance of power.

Anne is young — she likes dancing, clothes, gifts and power. Henry has the power but is without a son to be his heir to the throne. He has his eye on the girl. Starting as a beautiful child, she contrives to catch the passion of the King — "if you make me Queen of England, I'll give you sons"; she gradually reduces the monarch to a puppet whereby she forces him to divorce his previous wife, Katherine of Spain, and take her as his Queen. But when Anne can only give her husband a daughter, Elizabeth, he rigs charges of adultery against her, and in the end, has her beheaded.

Some audiences may find the movie terribly cold and monotonous with its sub-Shakespearean dialogue and its rich costuming and set design, although most will be delighted to see a 'good-old-fashioned' movie depicting the whirlpool of power and erotic intrigue which surrounded Henry VIII's rebellion against the Roman Catholic Church. The cast includes every key performer from this genre of film-making, and one relative new-comer in the starring role as Anne — Canadian-born Genevieve Bujold.

Anne Of The Thousand Days is more than just a probe into historical analysis from a psychological perspective. It is also a homage to a style of film-making which is seldom seen today — extravaganza in everything portrayed on the screen. For this reason alone, I guess, Anne has been nominated for ten Academy Awards, including those categories of best picture, best actor and actress, best art direction and best costume design. As a result of these honours, the film will have tremendous box-office appeal to all those who follow the awards with the least bit of seriousness.

CBC signs mammoth film distribution pact

The Canadian Broadcasting Corporation recently announced that it has signed an agreement to provide for the distribution of its English-language television programs throughout North America.

The agreement provides exclusive rights to distribute selected CBC programs for educational and non-theatrical markets in Canada to the Visual Education Centre in Toronto, and to markets in the United States, Puerto Rico and Mexico to Public Media Incorporated of Wilmette, Illinois. The agreement with PMI also includes

some commercial television distribution.



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IT'S MY BAG

By Ed Hocura



Betting on the Academy Awards is like betting on a football game, a hockey game or a horse race. You weigh the odds, consider the qualifications of the entries and put your money on the line. It may be possible to win that way, but over the years I have never been that lucky. My record has been so bad in picking Academy Award winners, I play it safe and list more than one combination of winners. I usually list my own personal choices, together with the probable winners, outside favorites and least likely to win. This year it goes like this: My personal choices — Best actor, **Peter O'Toole**, Goodbye Mr. Chips; Best actress, **Maggie Smith**, The Prime Of Miss Jean Brodie; Best picture, **Midnight Cowboy**; Best supporting actor, **Gig Young**, They Shoot Horses, Don't They?; Best supporting actress, **Sylvia Miles**, Midnight Cowboy; Best director, **John Schlesinger**, Midnight Cowboy. The probable winners: Best actor, **John Wayne**, True Grit; Best actress, **Genevieve Bujold**, Anne Of The Thousand Days; Best picture, **Anne Of The Thousand Days**; Best supporting actor, **Elliott Gould**, Bob & Carol & Ted & Alice; Best supporting actress, **Dyan Cannon**, Bob & Carol & Ted & Alice; Best director, **Sydney Pollack**, They Shoot Horses, Don't They? The outside favorites: Best actor, **Dustin Hoffman**, Midnight Cowboy; Best actress, **Jane Fonda**, They Shoot Horses, Don't They?; Best picture, **Butch Cassidy and the Sundance Kid**; Best supporting actor, **Jack Nicholson**, Easy Rider; Best supporting actress, **Goldie Hawn**, Cactus Flower; Best director, **George Roy Hill**, Butch Cassidy and the Sundance Kid. Least likely to win: Best actor, **Richard Burton**, Anne Of The Thousand Days; Best actress, **Jean Simmons**, The Happy Ending; Best picture, **Hello, Dolly**; Best supporting actor, **Rupert Crosse**, The Reivers; Best supporting actress, **Catherine Burns**, Last Summer; Best director, **Arthur Penn**, Alice's Restaurant. Are you surprised that my own personal choices do not match up with the probable winners or outside favorites? You shouldn't be. I'm the guy who predicted that **Peter O'Toole** would win for Lawrence of Arabia. The winner that year was **Gregory Peck** for To Kill A Mockingbird. I never believed for one moment that **Rex Harrison** wouldn't win for Cleopatra. The winner that year was **Sidney Poitier** for Lillies Of The Field. I didn't think any actor but **Paul Newman** would win the year he was nominated for The Hustler. The winner was **Maximilian Schell** for Judgment At Nuremberg. **West Side Story** the best picture of 1961? I predicted it wouldn't stand a chance competing against **The Guns Of Navarone**. I was wrong again. **Who's Afraid Of Virginia Woolf?** over **A Man For All Seasons** as the best picture of 1966? Wrong again. **Doctor Zhivago**, not **The Sound Of Music**, as the best picture of 1965? Please, don't remind me. I was wrong again. If there's one time of the year my wife dreads being in the same room with me, it's on Academy Award night. I always promise her that I won't lose my temper when the winners names are called out. But she always smiles, knowing full well she will be going downtown the next day to buy a new lamp, ash tray or knick-knack.

On the night of Tuesday, April 8, theatre attendance across the country will probably hit the lowest figure of the year. Exhibitors have long conditioned themselves to the fact on **Academy Award** night, the last place they want their customers to be is away from their television sets. What they always count on, and what usually happens, is that business will pick up considerably the day after the **Academy Awards** are given out to more than cover the previous night's losses. Hollywood has chosen a Tuesday night this year to hold its annual shindig to sell products for the sponsors who are picking up the tab for the telecasting of their biggest night of the year. The fact that **Hollywood** has never seen fit to sponsor their own star-studded parlor game has always mystified me. But they probably feel why should they pay for something that has sponsors lining up a year in advance to dangle their sales messages before the year's biggest television audience. And as it has been in previous years, millions of television viewers will be subjected to two hours of painful speeches, clumsy attempts at comedy and fleeting glimpses of glamorous stars. But like millions of others, I'm looking forward to **Academy Award** night, and not for one minute do I feel that I will see the awards given to the films and stars that are my particular favorites. I'm prepared to be disappointed for the umpteenth year in a row.

THE OSCAR DERBY

Everyone knows that there are people who will bet money on anything. So, a bookie friend of mine thinks he has something that will appeal to **Canadian Film Weekly** readers: The Oscar Derby. All he asks from the winners is his usual fee, and here are the odds he is willing to give:

First Race	Best Picture Handicap	Odds
Midnight Cowboy:	Shows plenty. Good chance if not picked up for hustling.	6-5
Anne Of The Thousand Days:	One to watch. Could cop race because it has lots of royal blood.	5-2
Butch Cassidy and the Sundance Kid:	Mean enough to knock off anyone who gets in its way.	3-1
Hello, Dolly:	Keep eye on jockey Barbra Streisand. Could win by a nose.	5-1
Z:	Foreign entry. Greek government threatening to have it scratched for political reasons.	8-1
Second Race	Best Actor Allowances (Colts and geldings)	
John Wayne:	Been running for over 40 years. Shows "True Grit" at all times.	8-5
Dustin Hoffman:	Don't let gimpy leg fool you. Check with Mrs. Robinson.	3-1
Jon Voight:	A real frisky colt, and a favorite with the old nags.	4-1
Peter O'Toole:	Has lost too many close races to be counted out. Good money bet.	8-1
Richard Burton:	This is sixth time he's been in big race. Strong legs, weak liver.	10-1
Third Race	Best Actress (Fillies and mares)	
Genevieve Bujold:	Classy Canadian entry. Full of spirit, not afraid of kings.	7-5
Jane Fonda:	Good family background. Will finish race with, or without, jockey.	4-1
Jean Simmons:	Breaks down at crucial moment. Could have "Happy Ending" if husband doesn't leave her before the race.	5-1
Maggie Smith:	Just reaching her "prime." Likes to do things her own way. Real troublemaker.	8-1
Liza Minelli:	Comes from good stock. Mother was tops in her class. Daughter needs more experience to be a winner.	15-1
Fourth Race	Best Supporting Actor (Sweeps, stallions)	
Gig Young:	Long overdue to be a winner. Change of pace could do it for him this time.	2-1
Elliott Gould:	Should be a strong contender in any race. Wants to show his filly he can make it on his own.	5-1
Jack Nicholson:	Had class once, but relied too much on booze and drugs. Could be hard race for "Easy Rider."	6-1
Anthony Quayle:	Thinks he's too good to bother with royal horses. Too pompous to be a serious threat.	10-1
Rupert Crosse:	A slave to some people. But Steve McQueen thinks he'll win it.	12-1
Fifth Race	Best Supporting Actress (Hurdles) Maidens	
Dyan Cannon:	Shocks easily. Not interested in any stable orgy. Needs whip to get going.	3-1
Goldie Hawn:	A real dumb filly, but not too dumb to fool everyone in her first race.	6-1
Susannah York:	Too interested in looking nice to worry about losing. Iffy bet.	10-1
Sylvia Miles:	Likes to hang around young stallions. Check stable before race.	15-1
Catherine Burns:	Ran into lots of trouble "Last Summer." Too easily led astray to be dependable.	20-1